cords, called flower cords, and thus went stretched out in line. They went with wormwood flowers[13] placed upon their heads.

[533] And they went singing, crying out loudly, singing in a very high treble. As the *centzontli* bird takes [its song, so was] their song. Like a bell their voices [rang out].

The old men led [the singing women]; they loosed the song and went directing them—the men and elders of the tribal temple. And they were named keepers of the god[dess].

And [the likeness of] Uixtociuatl went in the midst of them. Before her went a brilliant feather ornament which an old man carried in his arms. And this [ornament] was called Uixtociuatl's brilliant plumage.[14]

And for [the likeness of] Uixtociuatl was sung the women's song every day until all ten days had been reached. And when the tenth day had come to pass, that night she began her vigil. They sang [and danced] all night. At no time did they rest; they passed the night sleepless. Thus they passed the night in vigil.

And as [the impersonator of] Uixtociuatl danced, the old women seized her and held her as they made her dance.

Likewise the captives danced all the night—those who would come first, who would die [first], as her fundament; those whom they would make her fundament.

And when dawn broke, when verily the feast day [came], then were arrayed the priests who would slay the victims. These were called Uixtoti. They were adorned and painted like Uixtotin; they were painted with the face painting of Uixtotin. They carried their paper neck rosettes and their paper shoulder rosettes. And their [head] insignia were made [like] the claws of eagles, [made] of quetzal head feathers and eagle down.

And the legs of the eagle were also made of eagle down. These insignia [were supported] upon wooden head rests with holes [in the head rests, in which the insignia were inserted]. Here lay the insignia, tied [across the back], bound around the stomach with cotton bands, tied firmly and tightly. And their cords were bands, narrow woven bands.

And all the common folk who looked on, all car-

motitilinjtiuj: ym jhiztauhiaxtochiuh, ym icpac contecatiuj:

yoan cujcatiuj, cenca tzatzi, cenca tlapitzaoa: iuhquin tzontli cana incujc: iuhquj in coiolli intozquj:

qujniacana in ueuetque, cuicatlaça qujncujcatlaxilitiuj, in calpuleque, in calpulueuetque: yoan motocaiotia teuoaque.

Auh in Vixtocioatl, tlanepantla icatiuh, ce petlacotl qujiacana, ce tlacatl veue in qujnapaloa: auh ynjn mitoaia vixtopetlacotl.

Auh in iehoatl vixtocioatl, momiuztlac in qujcioapancujcatiaia, yn ixquichica matlaquilhujtl onaci: auh yn oacito matlaquilhujtl, teutlacpa im peoa quitoçauja, qujcujcatia iuh ceiooal, aquenman cochi, acochiztli quimochioaltia, iuh vetzi in ioalli.

Auh in Vixtocioatl, mitotia caana, caantinemj yn ylamatque in quitotia:

no iuh ceiooal in mjtotia mamalti, in iacatiazque mjquizque, in iuhquj ypepechoan iezque, in quinmopepechtizque.

Auh yn otlathujc, yn iquac ie vel ilhujtl, mec muchichioa in tlamacazque, in tlamictizque: in iehoan y, motocaiotiaia Vixtoti, movixtochichioa, moujxtoychioa, intlatlaquechpaiouh, yoan ymaamacuexpal: auh yn jntlaniz, quaviztitl muchioa, quetzaltzontecomaio quãmolocio.

Auh in quauhtli imetz muchioa, no quãmolocio, ynjn tlaviztli cãcacaxo, cõcococio, yn vncã onmana tlauiztli, ic maapana, ic motixillancujtlalpia, ic motetevilpia, ic mocacatzilpia: auh yn jmecaio, yn jmemecaio, tlaxochtli, tlaxochpitzactli.

Auh in jxquich tlacatl macecalli, in tlatlatta, mu-

13. Cf. p. 83, n. 27. Simeon (*op. cit.*) defines it as *artemisia latiniata*; see, further, note 15, below. Molina (*op. cit.*) has "*Itzonyauil. estrañas o serratas yeruas*"; Sahagún (*loc. cit.*) has the same. See also Robredo ed., Vol. III, p. 252.

14. "*Vn plumaje muy hermoso, hecho a manera de manga de cruz*" (Sahagún, corresponding Spanish).